

Minimalism

Scheme of Work for KS3 Music

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Teacher's Introduction

The Minimalism Scheme of Work is intended to provide a KS3 level of activities to encourage students to listen to, analyse, compose and perform in a minimalistic style. Skills from this resource can be developed for both GCSE and BTEC Tech Awards. It not only develops the practical skills of the students, but their knowledge and understanding of minimalistic composers, the techniques used and how to use those techniques within their own compositions. It will also help to develop solo, duet and ensemble work.

Students will also have many opportunities to listen to and appraise other students' work, thereby developing their analysing and evaluating skills, and will be given the opportunity to discuss their findings in detail using musical terminology relevant to minimalist music.

There are scaffolded tasks throughout and further extension tasks, giving higher attaining students a chance to learn and develop their skills in writing in music notation and more difficult rhythms.

There are homework suggestions for each lesson. This will consolidate the knowledge that students are learning within each lesson and further develop their music appreciation skills.

This resource enables minimalist music to be taught through a number of pathways **(choose one)**:

- 1) With the use of body percussion throughout
- 2) The use of instruments, should they be available (pitched or unpitched)
- 3) All written in either music notation or drawings (depending on the level of the student)
- 4) Using music software (such as BandLab, GarageBand, etc.) and therefore developing students' ICT skills as well as their musical theory knowledge

This resource meets the following requirements of the National Curriculum for KS3 Music:

- Perform on an instrument both solo and in an ensemble
- Use music notation for both performance and composition activities
- Listen to and appraise music from a number of composers within the minimalist style
- Develop skills in technology (with use of BandLab)
- Identify techniques used in minimalist music and understand how to use them to create own minimalist piece (e.g. note addition, phrase shifting, repetition)

Answers for relevant worksheets can be found at the back of the pack.

This resource is designed for students to write their answers in their own exercise books or on manuscript paper to save on the amount of paper needed for photocopying. With this in mind, some worksheets have been repeated or doubled-up on a page. This symbol indicates an activity which can usefully be completed directly on the worksheet where a version to be photocopied has been provided in an appendix at the end of the resource. A page of manuscript paper has been provided at the end of the pack. For Lesson 6, Worksheet 6A, the write-on crossword is included in the resource itself and not the appendix.



February 2025

Scheme of Work – Lesson Overview

Lesson 1: What is Minimalist Music?	Aims	<ul style="list-style-type: none"> To understand that minimalist music To know some of the musical techniques To understand the technique of phase shifting To be able to perform (and compose) Clapping Music
	Key terms	<ul style="list-style-type: none"> Minimalism Phase shifting Technique Additive melody/rhythm
	Resources	<ul style="list-style-type: none"> Laptop Speakers YouTube (or Spotify) Mini whiteboards and pens or plain paper
	Worksheets	1A, 1B, 1C, 1D, 1E
Lesson 2: Terry Riley's 'In C'	Aims	<ul style="list-style-type: none"> To be able to describe emotions given by music To know what an ostinato is To be able to perform a given ostinato
	Key terms	<ul style="list-style-type: none"> Emotion Ostinato Pattern Conduct(ing)
	Worksheets	2A, 2B
Lesson 3: Composing with Ostinato	Aims	<ul style="list-style-type: none"> To be able to compose a simple ostinato To be able to perform an ostinato as a group To be able to recreate Terry Riley's 'In C'
	Key terms	<ul style="list-style-type: none"> Compose Ensemble Recreate
	Resources	<ul style="list-style-type: none"> Laptop Speakers YouTube (or Spotify) Pitched and/or unpitched instrument (percussion) Paper and manuscript paper
	Worksheets	3A, 3B, 3C, 3D, 3E, 3F
Lesson 4: Composing Additive Melodies/Rhythms	Aims	<ul style="list-style-type: none"> To understand the technique of additive melody/rhythm To be able to apply the technique of additive melody/rhythm using a given base (this can be rhythmic or melodic) To be able to recall some of the key features of minimalist music
	Key terms	<ul style="list-style-type: none"> Technique Additive melodies/rhythms Phrase Rhythm
	Resources	<ul style="list-style-type: none"> Laptop Speakers YouTube (or Spotify) Pitched and/or unpitched instrument (percussion) Student computers (if available and appropriate)
	Worksheets	4A, 4B, 4C, 4D

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Lesson 5: Composing Minimalist Music Part 1	Aims	<ul style="list-style-type: none"> To be able to recall and identify the different techniques learnt To understand the impact of the different techniques To begin a composition using two or three techniques
	Key terms	<ul style="list-style-type: none"> Phase shifting Ostinato Repetition Development
	Resources	<ul style="list-style-type: none"> Laptop Speakers YouTube (or Spotify) Pitched and unpitched instruments (if available – if not, can be completed as a theory lesson) Manuscript paper or student computer Sibelius or MuseScore (for example)
	Worksheets	5A, 5B, 5C
Lesson 6: Composing Minimalist Music Part 2	Aims	<ul style="list-style-type: none"> To be able to develop the minimalist piece of music 20–30-second piece of music To be able to perform/present as a group To be able to recall the key features/techniques
	Key terms	<ul style="list-style-type: none"> Phase shifting Ostinato Repetition Development Additive melody/rhythm
	Resources	<ul style="list-style-type: none"> Laptop Speakers YouTube (or Spotify) Pitched and/or unpitched instruments (including percussion) Paper and manuscript paper
	Worksheets	6A, 6B

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Lesson 1: What is Minimalist Music?

Lesson Plan

Aims	<ul style="list-style-type: none"> To understand that minimalist music is based on one simple rhythm To know some of the musical techniques used in minimalist music To understand the technique of phase shifting To be able to perform (and compose a version of) Steve Reich's 'Clapping Music'
Starter 5 minutes	<p>Students to hear a minimalist piece of music with a minimalist style (teacher to choose what they think is appropriate artwork for the lesson). Discuss the similarities between the art and the music. Tease out what minimalist music actually is.</p> <p>Try to aid students (without giving them answers) to come up with 'one idea', 'repetition', 'small changes', etc.</p>
Main (pre-learning) 10 minutes	<p>Students to listen to: Philip Glass – Glassworks Opening</p> <p>Display: a musical phrase which has been repeated over and over with phase shifting with the original phrase highlighted; an example of additive rhythm with the initial phrase highlighted.</p> <p>Question: what do you think minimalist music is? Try to get an idea that is repeated and changed'. For lower attaining students with keywords or partial definitions.</p> <p>Go through the definitions of the three main minimalist techniques and note addition. Try to play an example on a piano if you can. music specialist for this. See suggestions below to help:</p> <ul style="list-style-type: none"> Repetition – clap any rhythm (it can be part of a song/chant) and repeat it. Make clear to the students that this is your initial rhythm. Clap the rhythm a few times. Phase shifting – clap a very simple rhythm but make sure it changes somewhere. As an example, follow the steps below: <ol style="list-style-type: none"> 1) Clap once, rest, clap twice, rest, clap three times 2) Rest, clap twice, rest, clap three times, clap once (the first time is at the beginning and placed at the end) 3) Clap twice, rest, clap three times, clap once, rest 4) Rest, clap three times, clap once, rest, clap twice 5) Clap three times, clap once, rest, clap twice, rest 6) Clap once, rest, clap twice, rest, clap three times (note that the first time is at the beginning and placed at the end then you will finish by clapping the exact same rhythm as the first time) Additive rhythm – clap a very simple rhythm. Repeat the rhythm a few times (it doesn't matter if you wait a while or put a gap between claps). Repeat this rhythm with the extra clap and add in another clap. Repeat four or five times. To help students identify where each phrase starts, you may want to leave a small gap between each phrase. <p>Play a video of Steve Reich's 'Clapping Music' (suggested track: Steve Reich - Clapping Music). Students to identify which technique has been used (phase shifting).</p> <ul style="list-style-type: none"> How do they know which technique it is? Can they pick out the starting rhythm? (Higher attaining students – try to get them to describe the starting rhythm) Describe how the rhythm moves/changes (it will be exactly the same but with more beats in the original rhythm to shift).

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<p>Performance 25 minutes</p>	<p>Students to be given 15–20 minutes, in pairs, to learn and rehearse 'Clapping Music'. The different worksheets provide differentiation for students, worksheet 1A being for the lower attaining / some SEND students (which most students will use), and 1C written in music notation for higher attaining students. If you do not know the students well enough, start by providing different worksheets 5 minutes in where you see fit.</p> <p>Further extension task (aimed at higher attaining pupils [HAPS]) – student who has completed the initial task regardless of what worksheet they were given. Can the students phase shift in the same way but in a group of 4?</p> <p>Have some pairs play out their work for peer-assessment. Aim to use musical terms such as accuracy, rhythm and musicality.</p> <p>Extension: For pairs who complete the task, provide them with a challenge. They can be encouraged to write in music notation and use a mix of the worksheets. This can be played out for peer-assessment instead of the original piece.</p> <p>Students to have a further 10 minutes to reflect on their feedback.</p> <p>Worksheets required: 1A, 1B, 1C, 1D</p>
<p>Plenary 10 minutes</p>	<p>Recap the three main methods through a drawing game (either the teacher has some, or on paper). Students to take it in turns to draw an example of it for others to guess (could be done in groups). Drawings do not have to be technical or musical. They can draw letters, numbers and symbols) they think will work (as long as it is related to the topic).</p> <p>If this proves too difficult you could draw certain shapes, symbols or letters, but use your judgement as to which students may need to give it to all!</p> <p>Teachers can use mini whiteboards or plain paper for this activity.</p>
<p>Homework</p>	<p>Complete the quiz provided.</p> <p>Worksheet required: 1E (to be handed out to students)</p>



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Last row	CLAP	CLAP	CLAP		CLAP	CLAP	CLAP



CLAP	CLAP	CLAP		CLAP	CLAP		CLAP
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Person 1	CLAP	CLAP	CLAP	CLAP	CLAP	CLAP
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Person 2	CLAP	CLAP	CLAP	CLAP	CLAP		CLAP	
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Last row	CLAP	CLAP	CLAP		CLAP	CLAP		CLAP











































































































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Use the table below to first of all learn the main rhythm. Try to clap this together

Part 2:

Use the table below to try to perform the phase shifting of Steve Reich's 'Clapping the rhythm above and repeat it over and over. The other person should 'shift' the they play the exact same rhythm at the same time as the partner again.

Person 2								
								
								
								
								
								
								
								
								
								
								
								
Last row								

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Worksheet 1D: Composing Clapping Music

Using tables like the ones below, compose your own rhythm and that rhythm in a

Main rhythm

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Phase shifting

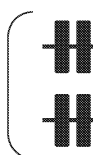
Extension task

Using a variety of note values (shown in the diagram below right) write your own ph notation on single-line staves:

- First write the **main rhythm** (make sure you choose a time signature and use



- Then write the **phase shifting** pattern (make sure you put in bar lines!)



No
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Worksheet 1E (Homework): Quiz

- Describe minimalist music.
- Name a minimalist composer.
- How many beats is a crotchet worth?
- Which note is worth 4 beats?
- What is the technique used in Steve Reich's 'Clapping Music'?
- What is a rest in music?
- Explain what is meant by the term additive melodies/rhythms.
- What is a section of music that is exactly copied and pasted?
- How many beats is a quaver worth?
- Which note is worth 2 beats?

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Lesson 2: Terry Riley's 'In C'

Lesson Plan

Aims	<ul style="list-style-type: none"> To be able to describe emotions given by the music To know what an ostinato is To be able to perform a given ostinato
Starter 10 minutes	<p>Play a piece of minimalist music. Students to listen and be ready to answer the following questions:</p> <ul style="list-style-type: none"> What mood does the music give? How does it make you feel? (Expand on this with HAPs – what makes you feel this way?) What makes it a minimalist piece of music? <p>Ask students where they think they may have heard this type of music. (Einaudi piece they may use for a lot of reality TV shows for the background music. For example, <i>The Contender</i>, <i>Dancing on Ice</i> and even shows like <i>This is Us</i> use background music for the backstories of people's lives.)</p> <p>Recap the three techniques covered in Lesson 1.</p> <p>Suggested piece: Ludovico Einaudi, 'Primavera' – zzed.uk/12703-1</p>
Main (pre-learning) 5 minutes	<p>Play Terry Riley's 'In C' (zzed.uk/12703-L2-TR).</p> <p>Play the piece again and get students to listen out for what makes it unique.</p> <ul style="list-style-type: none"> Can they hear the different parts? <p>Explain that each instrument plays its own short, repeated pattern (ostinato).</p> <p>Can students think of any other music that they have heard an ostinato in? (e.g. 'Ice Ice Baby' by Vanilla Ice, 'Pompeii' by Bastille, 'Dark Horse' by Katy Perry, 'Bites the Dust' by Queen.)</p>
Performance 35 minutes	<p>Split the class into four or five groups. Give each group an ostinato from 'In C' which has been provided with worksheet 2A, or one made up by the teacher. Give groups time to practise on a suitable instrument (or use body percussion if no instruments available). Teacher to conduct the class and aim for a whole-class performance of the piece in one at a time.</p> <p>Stop the group after the first play-through and discuss:</p> <ul style="list-style-type: none"> What worked? Why do you think this? What didn't work? How could it be improved? What are the similarities between the piece they have just performed and the original? Are there any obvious differences? <p>Groups to swap ostinatos. Give small amount of time to learn new ostinato.</p> <p>attempt to conduct the class.</p> <p>If there is time, have groups swap ostinatos a second time and have another performance.</p> <p>Question the student(s) who conducted:</p> <ul style="list-style-type: none"> What did it feel like to conduct? How did you decide when to bring the group in? Did it sound anything like they were expecting? Why / why not? <p>Question the rest of the class:</p> <ul style="list-style-type: none"> Were actions clear? Did you know when to come in? How did you feel about the performance? What would you have done differently? <p>Worksheet required: 2A</p>
Plenary 10 minutes	<p>Display the keywords covered in lessons 1 and 2 on the board. Students to try to describe it to the person next to them (without telling them the keywords). Consider offering cards with keywords on for lower attaining pupils.</p>
Homework	<p>Listen to Terry Riley's 'In C' (Terry Riley In C (1968) Full Album) and answer the questions on the homework worksheet.</p> <p>Worksheet required: 2B (to be handed out to students)</p>

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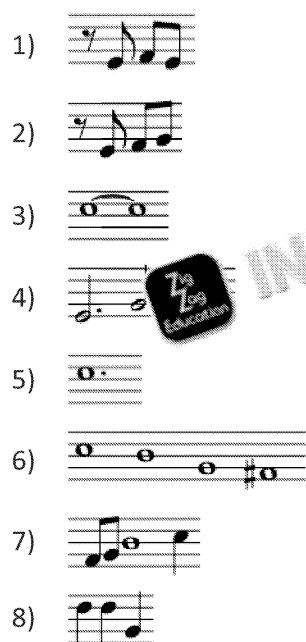
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Worksheet 2A: Ostinatos from Terry Riley

This worksheet contains 8 (out of 53) ostinatos used in Terry Riley's 'In C'. Your task is to choose one ostinato to use for today's practical.

Each ostinato is written in a different time. These have been removed to save space. You will have to try to count your own ostinato note by note rather than as a whole bar. Each phrase has a pause. Use the note values table to help work out the rhythms.



Note	Rest



Worksheet 2B (Homework): Listening Task for Terry Riley's 'In C'

Listen to 'In C' again and answer the following questions (Terry Riley In C (1968) F)

- 1) What is the first instrument you hear play?
- 2) How does the music build up?
- 3) How would you describe the mood/atmosphere of the music? Why would you say that?
- 4) What other instruments do you hear by the end of the piece?
- 5) Which of the following terms would you use to describe the music? (Choose 3)
 - hypnotic
 - minimalist
 - melodic
 - patterned
 - quiet
- 6) Describe the end of the piece. Is this piece a minimalism piece?
- 7) How does the piece end?
- 8) What minimalist features can you hear in the music (e.g. ostinatos, repetition)?
- 9) How many different ostinatos do you think there are altogether?

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Lesson 3: Composing with Ostinato

Lesson Plan

Aims	<ul style="list-style-type: none"> To be able to compose a simple ostinato To be able to perform an ostinato as part of a group To be able to recreate Terry Riley's 'In C'
Starter 5 minutes	<p>Display the definitions of ostinato, phase shifting, repetition, and Students to identify the key term by the definition.</p> <p>Listen to Steve Reich's 'Electric Counterpoint'. Play a short extract with the students what is happening in each movement (discuss and tease out keywords such as repetition, ostinato and phase shifting). In conclusion themselves, ensure you cover out the following:</p> <ul style="list-style-type: none"> Movement 1 – fast in tempo, makes use of lots of pre-recorded musician playing, the pieces live over the top Movement 2 – slow in tempo (half the pace of Movement 1), continued live musician playing over the top Movement 3 – original tempo and key, use of phase shifting <p>Recap ostinato and phase shifting.</p>
Composing 10 minutes	<p>Students to individually compose their own short ostinato (this could be notes on an instrument). They will need to write it down however they read it later in the lesson. For example, they could write it as crotchets to indicate pitch and note duration), use words (to help with accuracy), e.g. crotchet, coffee for two quavers), etc.</p> <p>HAPs to be encouraged to write it in music notation and using a staff.</p> <p>Lower attaining pupils (LAPs) and pupils with special educational needs – consider providing a worksheet with a partially completed rhythm pattern.</p> <p>Worksheets required: 3A, 3B</p>
Performance 25 minutes	<p>Students to get into groups of 6–8 and, using a planning sheet, create a short piece of music using the ostinato they have composed. Encourage each group to act as conductor. (This is most likely going to start off as a HAP, but encourage in the group to take on this role too.)</p> <p>Extension task: add in a second section which uses the phase shifting. The composed ostinatos can be reused, but students may want to create their own. They use to make sure the phase shifting takes on the main focus of the piece.</p> <p>Consider pre-planning the groups so there is either a mix of abilities or all lower attaining pupils can help the middle and lower attaining pupils) (this way you can focus on groups of students at different levels and easily help lower attaining/SEND pupils).</p> <p>Worksheet required: 3C</p>
Peer-assessment 10 minutes	<p>Go through what makes an effective peer-assessment. Some examples:</p> <ul style="list-style-type: none"> Clear feedback Constructive comments Highlighting out the good things as well as things to improve! <p>Have each group of students perform their pieces for the class to provide feedback on the provided worksheet.</p> <p>Worksheet required: 3D</p>
Plenary 10 minutes	<p>Students to use the provided worksheet to self-evaluate their performance. Students to share their evaluations.</p> <p>Worksheet required: 3E</p>
Homework	<p>Research the composer Ludovico Einaudi and complete the homework sheet.</p> <p>Worksheet required: 3F</p>

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Worksheet 3A: My Composed Ostinato





Compose a short ostinato. You should aim to have 8 beats for your ostinato. You can write your ostinato any way you can, as long as you know what it means! If you can, write it in music notation using the table to help you.










Worksheet 3B: My Composed Ostinato (with partial)

Use this worksheet to help you compose your ostinato. Your ostinato should last 4 beats. Below are some rhythm starters of 4 beats to help you. Copy out one rhythm and complete it at the end. You can use just words or try to complete it using music notation too (look at the bottom to help with this).

Beat	1	2	3	4
Explained rhythm	Clap	Clap	2 even claps	Clap
Notated rhythm				

Beat	1	2	3	4
Explained rhythm	Clap	2 even claps	2 even claps	Clap
Notated rhythm				

Beat	1	2	3	4
Explained rhythm	Clap and hold		2 even claps	Clap
Notated rhythm				

Beat	1	2	3	4
Explained rhythm	Clap	2 even claps	Shh!	2 even claps
Notated rhythm				

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Worksheet 3C: Planning Task for 'In C' Recreation

1. List the group members.
2. Write down your chosen instruments/sounds.
3. Write down the mood/atmosphere the piece is trying to create (e.g. calm, tense, romantic).

Part 1: The beginning

The beginning is very important as this will set the tone for the whole piece. Use your beginning carefully:

4. Who is going to be the first person (or people!) to play?
5. How are they going to start (e.g. loud, fast, gradually building up)?
6. Why have you decided on this?
7. At what point will the next person come in?

Part 2: The middle

By this point everybody should be playing. You can have people drop out and come back in to be active.

8. How are you going to get everybody playing?
9. What impact do you want the piece to have at this point? How might you achieve this?
10. How will each person know when to come in / drop out?
11. Are you going to change the mood/atmosphere of the piece here?
12. Why / why not? How will your music be impacted by this decision?
13. How will you begin to move to the end section?

The end

This is a very important section as it is the last thing your listener will hear, leaving to consider the following things for the greatest impact and to be able to compose your own piece.

14. Do you want the end of your piece to show the same feeling/mood/atmosphere as the beginning?
15. Why have you made this decision?
16. How might you go about creating this? (Think about volume, speed, number of people, etc.)
17. How can you make the last 10 seconds memorable without it clashing or being too predictable?

Key features

Every genre of music has its own set of key features. Those things that you can hear in each song belong to a genre. Your piece will need to contain musical features of the genre you have chosen.

18. What are the key features to listen out for in your piece?
19. How will you ensure that these can be heard clearly?

Ostinatos: Write down each person's ostinato along with their name so you have a record of it.

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Worksheet 3D: Peer-assessment

A peer-assessment is when you listen to and appraise someone else's work (in this case, a piece of music in your class). Create a table like the one below to help you write a peer-assessment of a piece of work/performance today. An example has been given for you.

Group	Things that worked	Things that didn't work (be nice!)	Musical features heard
EXAMPLE	<p>There was a pleasant atmosphere to the piece and changes were subtle.</p> <p>Most people knew when they needed to come in and when to stop, so they were confident in doing so.</p> <p>You could hear each individual ostinato.</p> <p>The beginning was well thought out.</p>	<p>The ending was a little bit messy. Not everyone knew when they needed to finish, which meant there was a feeling of awkwardness as a lasting impression.</p>	<p>Subtle changes</p> <p>Repetition</p>



Worksheet 3E: Self-evaluation

A good musician is able to recognise their strengths and weaknesses within both themselves and their group. They are also able to learn from each performance to strive to improve their music. Create a table like the one below to help you self-evaluate your performance today. An example has been given for you.

Example

Best points of the performance	<p>I think the best part of the performance was when we got to the end where everyone had come in with their ostinato and the piece sounded secure and there was good communication between the group.</p> <p>We were able to show off some musical features such as subtle changes.</p>
Parts of the performance that didn't work	<p>There was a bit of hesitation as to when to move towards the end of this part out clearly which meant that some people, including me, had to stop playing or change the volume that we played in. There were also some places where people played at different speeds.</p>
How you did personally	<p>I think I played my ostinato accurately and felt strong being one of the first to come in. The confidence grew as each member of the group came in to join the middle section.</p> <p>I didn't really know when moving towards the end. I missed the cue to stop and then I didn't really know what to do. In the end I think it was a good place to do this.</p>
How the group did overall	<p>The group worked really well together. Everyone was keen to make decisions together. I feel the piece was planned really well.</p> <p>During the performance most of what we planned worked well. Performing in front of the class caused some hesitations which we overcame.</p>
Improvements that can be made	<p>We could have used a group leader to help cue us in and out. Specifically moving from the middle section to the end. To help with this we could have the piece down in rehearsal and gradually speed it up when we perform.</p> <p>For more interest we could look at adding in volume and planning some changes.</p>

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Worksheet 3F (Homework): Ludovico Einaudi

Answer the following questions:

- 1) What nationality is Ludovico Einaudi?
- 2) In what year was he born?
- 3) List three of his most famous pieces.
- 4) What instrument does he play / compose for most?
- 5) Listen to the piece 'Le Onde'. List three minimalistic features you can hear.
- 6) For which film did Einaudi win the Grolla d'oro award for best soundtrack?
- 7) In which year did he win this award?
- 8) In which year did Einaudi release his first solo piano album?
- 9) What novel was this album based on?
- 10) What was this album called?
- 11) Einaudi travelled around Africa. Which solo piano release was inspired by the trip?
- 12) Einaudi used a different instrument alongside the piano in his album 'Nightbook'. What was this instrument?



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Lesson 4: Additive Melodies/Rhythms

Lesson Plan

Aims	<ul style="list-style-type: none"> To understand the technique of additive melodies/rhythms To be able to apply the technique of additive melodies/rhythms can be rhythmic, on instruments or on Digital Audio Workstation To be able to recall some of the key features of minimalist music
Starter 5 minutes	<p>Clap a rhythm of your choice. Repeat the rhythm with one extra (the extra clap) and add on another extra clap. Repeat the phrase clap a few times. Can students identify what you're doing?</p> <p>Explain what additive melodies/rhythms are: the repetition of a note to the end of each repeat.</p>
Composing 1 20 minutes	<p>Optional use of DAW (e.g. BandLab) Provide students with a short phrase.</p> <p>If using DAW: Students will need to learn to copy and paste the phrase and add a note of any value (their choice). The easiest way is to draw on the piano roll. The note and length can be edited at ease. (See tutorial if you are not familiar with DAW. Suggested video for copying: zzed.uk/12703-L4-BL1)</p> <p>Suggested video for drawing on the piano roll in BandLab: from 2:00</p> <p>If using instruments: give students time to learn this phrase first rhythm instead of pitched notes if there is not availability of instruments given phrase to create their own note addition piece.</p> <p>HAPs should be encouraged to write in music notation.</p> <p>LAPs / SEND pupils to be provided with a simple rhythm and a note (compositional support if needed).</p> <p>Worksheets required (if using instruments only): 4A, 4B</p>
Performance and peer-assessment 10 minutes	<p>Students to listen to the work of two other students and use the feedback to complete a peer-assessment.</p> <p>LAPs / SEND pupils – provide a separate worksheet for the assessment starters and word banks (Worksheet 4D).</p> <p>Worksheets required: 4C, 4D</p>
Composing 2 15 minutes	<p>Students to use the feedback provided during peer-assessment to improve their compositions.</p> <p>Optional extension/HAP task – compose own note addition piece using music notation and pitched notes.</p> <p>Further extension – create a bass line to accompany their melody. The note of each bar of the melody to begin with and develop it further.</p>
Plenary 10 minutes	<p>Students to list five key things they have learnt so far this term. For most important, be ready to share and explain answers.</p> <p>This can be completed on mini whiteboards or paper. This is not a formal assessment. We would like students to keep these answers.</p> <p>Encourage students to debate what key things should be top. You can correct any wrong answers but students would benefit from considering different perspectives.</p>
Homework	<p>Create a fact file on the following minimalism techniques:</p> <ul style="list-style-type: none"> Repetition Phase shifting Additive melodies/rhythms Metamorphosis (this has not been covered in class)

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Worksheet 4A: Additive Melody Composition

Additive melody is where you repeat a phrase and add a new note to the end of it. You then repeat this section (with the new note), adding another new note to the end of it. This pattern continues until you are satisfied with the length of the piece. A starting phrase, and an example of adding one extra note, has been given for you.

Starting phrase

Starting phrase repeated

Added note (to be repeated with the starting phrase on the next section)

Copy the starting phrase onto a piece of manuscript paper and continue your composition.



Worksheet 4B: Additive Rhythm Composition

Additive rhythm is where you repeat a rhythmic phrase and add a new note to the end of it. You then repeat this section (with the new note), adding another new note to the end of it. This pattern continues until you are satisfied with the length of the piece. A starting rhythm, and an example of adding one extra note, has been given for you.

Starting rhythm

Example of note addition:

PHRASE 1

Starting rhythm

Starting rhythm with added note

Second

Using the starting rhythm, write your own note addition composition. You should use notes/rests.

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Worksheet 4C: Peer-assessment Feed

Listen to another pair perform their composition and use the following questions to give constructive feedback.

- 1) Were you able to pick out the initial phrase? How were you able / why were you able?
- 2) Were you able to hear that initial phrase repeated throughout the piece? How?
- 3) Can you clap the rhythm of the initial phrase back? (Try to clap it back to the piece)
- 4) What was your favourite part? Why?
- 5) Is there anything you weren't so keen on in the piece? Why?
- 6) How do you think it could be improved?
- 7) Is there anything else you would add to this piece?
- 8) Describe the piece in one word.



Worksheet 4D: Alternative Peer-assessment Feed

Listen to another pair perform their composition and use the following to help give them constructive feedback.

- 1) a) Were you able to pick out the initial phrase? **Yes/No**
 b) How were you able / why were you not able to do this? (Pick one sentence starter to complete your answer)
I was able to pick out the initial phrase because I could hear...
I was able to pick out the initial phrase as the composers had...
The initial phrase can be heard throughout the whole composition; this was because...
- 2) a) Were you able to hear that initial phrase repeated throughout the piece?
 b) How was this achieved? (Pick one sentence starter to complete your answer)
This was achieved by the composers...
The initial phrase could be heard easily because...
- 3) Can you clap the rhythm of the initial phrase back? (Try to clap it back to the piece)
- 4) What was your favourite part? Why? (Pick one sentence starter to complete your answer)
My favourite part was when... This was because...
I liked it when I heard... This added impact to the piece because...
- 5) a) Is there anything you weren't so keen on in the piece? (Pick one sentence starter to complete your answer)
I didn't like the part that sounded like...
I wasn't keen on the (beginning/middle/end) section.
 b) Why?
This was because...
I didn't like that section because it sounded...
The way the music sounded here made me feel...
- 6) How do you think it could be improved? (Pick one sentence starter to complete your answer)
I think they could improve their piece by...
Although the (beginning/middle/end) section was good, the (beginning/middle/end) section made better by...
The area that needs improving is... This is because... It can be improved by...
- 7) Is there anything else you would add to this piece? (Pick one sentence starter to complete your answer)
I would add anything else to this piece because...
I would add... because...
- 8) Describe the piece in one word: (Select a word from below or choose your own word)
hypnotic loud dramatic simple repetitive strange

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Lesson 5: Composing Minimalist Music Part 1

Lesson Plan

Aims	<ul style="list-style-type: none"> To be able to recall and identify the different minimalist techniques To understand the impact of the different minimalist techniques To begin a composition using two or three chosen minimalist techniques
Starter 5 minutes	<ul style="list-style-type: none"> Play a piece by Ludovico Einaudi, e.g. '1 Giorni' (zzed.uk/12703-L) Question the students – what makes this piece minimalism? Possible answers will include – repetition, only four chords used, feel, etc. Recap ostinato, phase shifting and additive melodies/rhythms
Composing 45 minutes	<p>Optional use of DAW (if used in previous lesson) Timings given below are approximate.</p> <p>Task 1: The initial idea (10 minutes) In groups of 3-4 students are to write a short plan documenting the initial idea for their composition. The composition needs to use two of the minimalist techniques (ostinato, phase shifting, additive melodies/rhythms). Other areas still to be considered are:</p> <ul style="list-style-type: none"> Instruments used (If taking the acoustic route, which instruments are available in the classroom? If using DAW they will have lots more choice of instrument sounds.) How the techniques will be used, e.g. ostinatos layered in, phase shifting in the second half of the piece A rough structure description How is the piece going to be performed? How will the techniques be used? How is the piece going to be developed? <p>Students should use the planning sheet to help document their choices.</p> <p>Worksheet required: 5A</p> <p>Task 2: Creating the first phrase (15 minutes) Students to compose a short section of their piece. Ideas of what to do with the main techniques are:</p> <ul style="list-style-type: none"> Phase shifting – compose an initial phrase (suggest to be 8 or 16 beats long) which is rhythmic or melodic, which will then be developed into a phrase by shifting it in time. Ostinato – compose three or four 2-bar ostinatos which can be used in a variety of ways (e.g. to 'In C') and could also be used in phase shifting if required. Additive melody/rhythm – compose a 16-beat melody or rhythm by picking letters (if composing a melody) at random from A–G and a note value (suggested values ½, 1, 2 and 4) until the group of notes is 16 beats long. The phrase would be developed by repeating the phrase and adding in a new note. The new note would be added to the phrase and a further note added until the piece is 20–30 seconds long. <p>Task 3: Starting development (10 minutes) Students take their first phrase and begin developing it into a short section of their piece to last 20–30 seconds.</p> <p>Extension: begin working on the second minimalist technique using the first phrase.</p> <p>If using acoustic instruments, all musical ideas should be notated and shared with the student groups. HAPs should be encouraged to use music notation.</p> <p>If using DAW make sure students label their parts adequately to make it easy to return to when returning to it next lesson.</p>

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Composing (continued)	<p>Peer feedback</p> <p>Within the 40 minutes students should stop and listen to another with some feedback to help develop ideas. This can be done any time as at least 10 minutes is left to be able to work on the piece using</p> <p>Worksheet required: 5B</p>
Plenary 10 minutes	<p>Composers and techniques quiz (the homework set previously with)</p> <p>Worksheet required: 5C</p>
Homework	<p>Create a fact file on the composer Giovanni Allevi. The following points to research:</p> <ul style="list-style-type: none"> Who is he? Where was he born? (etc.) What instrument does he compose for? What minimalistic technique does he use? What piece of music has he composed? Why is his music considered minimalistic?



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Worksheet 5A: Minimalist Composition

1. Which two minimalist techniques have you chosen?
2. What are your initial ideas for the instruments you will use?
3. Who is doing what? (Give specifics of who is playing which part or working on)
4. How do you plan on using these techniques? (Think about whether it will be on instruments, split into two sections or used alongside each other, etc.)
5. Write down any musical notation / ideas / developments / first phrase.

Worksheet 5B: Peer-assessment

1. Can you name the minimalist technique used?
Yes – what is it and how do you know?
No – can you guess it and suggest a way to improve the composition?
3. How do you think this initial phrase could be developed?
4. Do you think it currently fits the minimalist style? Why / why not?



Worksheet 5C: Composers and Techniques

Answer the following questions based on everything you have learnt so far this term

- | | |
|---|---|
| 1) Name three minimalistic composers. | 5) Describe what minimalist music sounds like. |
| 2) What is the name of the technique used when you repeat a phrase and add a new note to the end of it? | 6) In one word, describe what minimalist music sounds like. |
| 3) Which technique is used in the piece 'Clapping Music'? | 7) Which composer wrote 'Clapping Music'? |
| 4) Explain how the technique for question 3 works. | 8) Name a piece of minimalist music. |



Worksheet 5A: Minimalist Composition

1. Which two minimalist techniques have you chosen?
2. What are your initial ideas for the instruments you will use?
3. Who is doing what? (Give specifics of who is playing which part or working on)
4. How do you plan on using these techniques? (Think about whether it will be on instruments, split into two sections or used alongside each other, etc.)
5. Write down any musical notation / ideas / developments / first phrase.

Worksheet 5B: Peer-assessment – Non-written

1. Can you name the minimalist technique used?
Yes – what is it and how do you know?
No – can you guess it and suggest a way to improve the composition?
3. How do you think this initial phrase could be developed?
4. Do you think it currently fits the minimalist style? Why / why not?



Worksheet 5C: Composers and Techniques

Answer the following questions based on everything you have learnt so far this term

- | | |
|---|---|
| 1) Name three minimalistic composers. | 5) Describe what minimalist music sounds like. |
| 2) What is the name of the technique used when you repeat a phrase and add a new note to the end of it? | 6) In one word, describe what minimalist music sounds like. |
| 3) Which technique is used in the piece 'Clapping Music'? | 7) Which composer wrote 'Clapping Music'? |
| 4) Explain how the technique for question 3 works. | 8) Name a piece of minimalist music. |

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Lesson 6: Composing Minimalist Music Part 2

Lesson Plan

Aims	<ul style="list-style-type: none"> To be able to develop the minimalist ideas created in Lesson 5 To be able to perform/present as a group To be able to recall the key features/words of minimalist music
Starter 5 minutes	<p>Students to be given a crossword to recap the keywords and features of minimalist music.</p> <p>Worksheet required: 6A</p>
Composition 30 minutes	<p>Share with students the assessment criteria for this lesson.</p> <p>Students to continue to work on their compositions from last lesson, adding in a second minimalist technique (this may have been suggested in the starter).</p> <p>The second technique could be used in two different ways:</p> <ul style="list-style-type: none"> alongside the first technique – for example, an ostinato could be used for bass line or harmony part to an additive melody as a contrasting section – for example, the first section could be one by one and the second section could use an ostinato (or ostinato) to create a phase shift <p>All groups should aim to have a piece which:</p> <ul style="list-style-type: none"> lasts 20–30 seconds has two minimalist techniques uses a variety of sounds and/or rhythms (this will be dependent on what you choose to teach, acoustic instruments, rhythmic or DAW) a clear plan as to what the group is attempting to compose
Performances/ Assessment 15 minutes	<p>All groups to perform/present (if written only) their compositions based on the criteria shown at the start of the lesson.</p> <p>Students (when listening to each group) should try to identify the features given and any other minimalistic features used.</p> <p>Worksheet required: 6B</p>
Plenary 10 minutes	<p>Wrap up the topic with a game of definition bingo (teacher reads out definitions and students find the keyword/phrase on their bingo card or the keyword is the definition).</p> <p>Encourage a whole-class discussion (in the last few minutes of the lesson) in this topic can carry across into other topics.</p>

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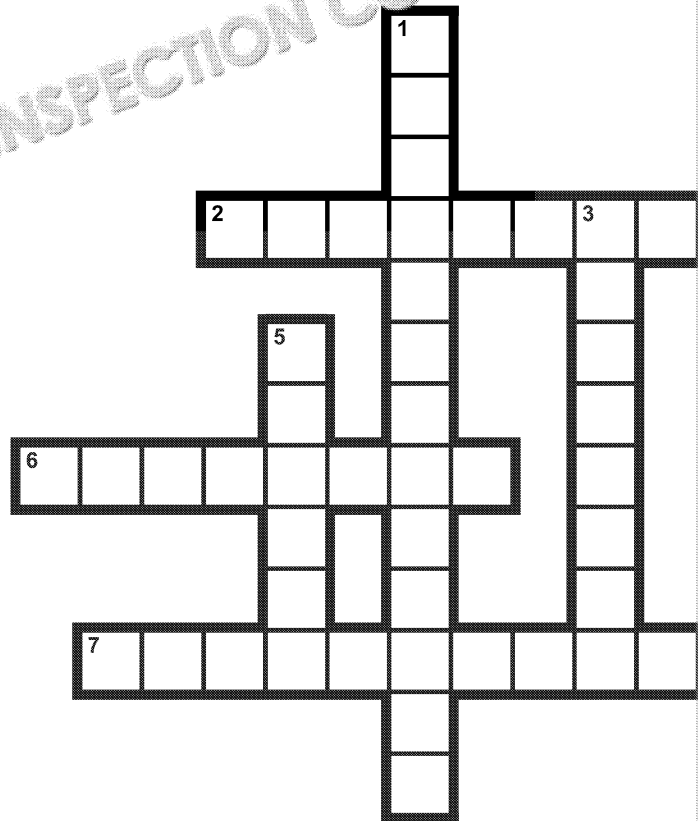
Worksheet 6A: Minimalist Crosswo

Across

- 2 Philip Glass piece with lots of ostinatos (10)
6 A word often used to describe minimalist music (8)
7 The most common minimalist technique (10)

Down

- 1 The technique used in the piece 'Clapping Music' (5,8)
3 A short repeated phrase (8)
4 The composer of 'Clapping Music' (5,5)
5 A piece composed by Ludovico Einaudi which translates to 'The Waves' (6



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Worksheet 6B: Assessment Sheet

Create a table like the one below to record your assessments for each group. Self-reflection and group composition at the bottom.

Group	Technique focused on	How did you know?

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Answers have been removed from this sample.

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Appendix 1: Blank Manuscript P

Blank musical manuscript paper with ten staves, each starting with a treble clef. The page contains two diagonal 'INSPECTION COPY' watermarks and two small 'Zig Zag Education' logos.

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Worksheet 1D: Composing Clapping M

Using the tables below, compose your own rhythm and that rhythm in a phase sh









Main rhythm

--	--	--	--	--	--

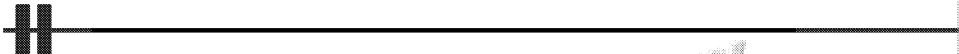
Phase shifting

Extension Task

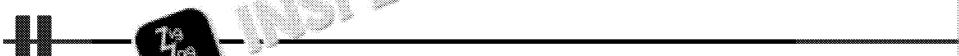
Using a variety of note values (shown in the diagram below) write your own phase sh

Note	Rest	Value
		4
		2
		1
		$\frac{1}{2}$

Main rhythm (make sure you choose a time signature and use bar lines)


--

Phase shifting (make sure you put in bar lines)












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Worksheet 3B: My Composed Ostinato (with pa

Use this worksheet to help you compose your ostinato. Your ostinato should last 1 minute. Use the rhythm starters of 4 beats below to help you. Pick one rhythm and fill in the last 4 beats or try to complete it using music notation too (use the table at the bottom to help)

Beat	1	2	3	4	5	
Explained rhythm	Clap	Clap	2 even claps	Clap		
Notated rhythm						

Beat	1	2	3	4	5	
Explained rhythm	Clap	2 even claps	2 even claps	Clap		
Notated rhythm						


Beat	1	2	3	4	5	
Explained rhythm	Clap and hold		2 even claps	Clap		
Notated rhythm						

Beat	1	2	3	4	5	
Explained rhythm	Clap	2 even claps	Shh!	2 even claps		
Notated rhythm						

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Worksheet 3C: Planning Sheet for 'In C' Recreation

Group members	Chosen instruments/sounds	Mood/atmosphere the piece is trying to create (e.g. calm, tense, dramatic, romantic)
Part 1: The beginning The beginning is very important, this will set the tone for the whole piece. Use the questions below to help plan your beginning carefully! Who is going to be the first person (or people!) to play? How are they going to start (e.g. loud, fast, gradually speeding up)? Why have you decided on this?	Part 2: The middle By this point everybody should be playing. You can have people drop out and come back in, but all members of the group should be active. How are you going to get everybody playing? What impact do you want the piece to have at this point? How might you achieve this? How will each person know when to come in / drop out? Are you going to change the mood/atmosphere of the piece here?	

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The end

This is a very important section as it is the last thing your listener will hear, leaving the biggest impact. You need to consider the following things for the greatest impact and to be able to compose a finish to remember!

Do you want the end of your piece to show the same feeling/mood/atmosphere as the beginning of your piece?

Why have you made this decision?

How might you go about creating this? (think about volume, speed, number of instruments playing at one time, etc.)

How can you make the last 10 seconds memorable without it clashing or being too different from the rest of your piece?

Key features

Every genre of music has its own set of key features. Those things that you can hear in multiple songs to make each song belong to a genre. Your piece will need to contain musical features of minimalist music.

What are the key features to listen out for in your piece?

How will you ensure that these can be heard clearly?

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Worksheet 4D: Alternative Peer-assessment

Listen to another pair perform their composition and use the following to help give the

1) a) Were you able to pick out the initial phrase? **Yes / No**

b) How were you able / why were you not able to do this? (Pick one sentence starter to complete your answer)

I was able to pick out the initial phrase because I could hear...

.....

I was able to pick out the initial phrase as the composers had...

.....

The initial phrase can be heard throughout the whole composition; this

.....

2) a) Were you able to hear that initial phrase repeated throughout the piece?

b) How was this achieved? (Pick one sentence starter to complete your answer)

This was achieved by the composers...

.....

The initial phrase could be heard easily because...

.....

3) Can you clap the rhythm of the initial phrase back? (Try to clap it back to the

4) What was your favourite part? Why? (Pick one sentence starter to complete your answer)

My favourite part was when...

.....

This was because...

.....

I liked it when I heard...

This added impact to the piece because.....

.....

.....

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- 5) a) Is there anything you weren't so keen on in the piece? (Pick one sentence starter to complete)

I didn't like the part that sounded like.....

.....

.....

I wasn't keen on the (beginning | middle | end) section.

- b) Why?

This was because... ..

.....

.....

I didn't like that section because it sounded... ..

.....

.....

The way the music sounded here made me feel.....

.....

.....

- 6) How do you think it could be improved? (Pick one sentence starter to complete)

I think they could improve their piece by... ..

.....

.....

Although the (beginning | middle | end) section was good, the (be

section could be made better by.....

.....

The area that most needs improving is... ..

This is because... ..

.....

It can be improved by.....

.....

- 7) Is there anything else you would like to add to this piece? (Pick one sentence starter to complete)

I wouldn't add anything else to this piece because... ..

.....

I would add... ..

because... ..

.....

.....

- 8) Describe the piece in one word: (Select a word from below or choose your own)

hypnotic loud dramatic simple repetitive strange

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Worksheet 5A: Minimalist Composition

<p>The two minimalist techniques chosen are:</p> <p>1)</p> <p>2)</p>	<p>How we plan on using (Think about whether i pitched instruments, s alongside each other, e</p>
<p>Initial ideas of instruments to be used:</p>	
<p>Who is doing what? (Use this space to write down specifics about who is playing which part or working out which section/technique, etc.)</p>	<p>Initial phrase/musical (Use this space to write ideas / developments / to turn the page sidew</p>

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Worksheet 5B: Peer-assessment For

Feedback	Can you name the minimalist technique used? Yes – what is it and how do you know? No – can you guess it and suggest a way to improve the composition?	How do you think the initial phrase could be developed?
1		
2		
3		
4		

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Worksheet 6B: Assessment Sheet

Use the table below to record your assessments for each group. Use the part at the bottom to record your own group composition.

Group	Technique focused on	How did you know?

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